

*Saint Mary's College*  
**ART 106 Selfie (FYS)**  
**COURSE OUTLINE and SYLLABUS**

Doug Tyler, Prof.  
Department of Art

**Course Title:** ART 106: **SELFIE** (First Year Seminar)

**Prerequisites:** None

**Course Credits:** 3

**Department:** Art

**Time:** Tuesday and Thursday  
5:30 – 8:00 PM

**Room:** 324 Moreau (intended)

**Instructor:** Doug Tyler  
dtyler@saintmarys.edu  
Room 330 Moreau Center for the Arts

**I. Course Description**

An exploration of the self investigated through contemporary forms of imaging and visualization. This course will ask how images shape our perceptions of who we are, how they help to define the enduring contours of each generation and establish a sense of personal and communal place in the historical continuum. Exploratory activities may include work with digital and analog photography, video, holography and other imaging methodologies. Journals, and other observational writings are included. Requirements: Phone with camera and a willingness to view the world through varied lenses.

**II. Curriculum Requirements**

**A. General Education**

**a. Learning Outcome: Creative and Artistic Expression**

A Saint Mary's student demonstrates through artistic practice an understanding of the relevant elements, techniques, and theories that inform the discipline.

B. Learning Outcomes: First Year Seminar

- A Saint Mary's student engages in open and respectful dialogue across difference as an approach to solving contemporary problems/enduring questions.
- A Saint Mary's student articulates what it means to feel welcome and unwelcome in a group, and the role that belonging has in solving contemporary challenges/enduring questions.

**COURSE OUTLINE:**

**FYS: SELFIE**

**ART ???**

" I am my own Muse."  
Frida Kahlo

<b>Instructor:</b>	Professor Doug Tyler	
<b>Office:</b>	330 Moreau Hall	
<b>Office Hours:</b>	Monday/Wednesday	9:30 - 11:00 (I am often in my office or somewhere in Moreau Hall in the afternoon on MWF. Phone/text to see if I am in or stop by).
	Tues./Thurs.	8:00 - 8:30
	Friday	By appointment or stop by/phone to see if I am in !

**Communications:** I am not at a computer as often as would be ideal. The best way to reach me is by text message at my cell phone number. I do not publish this number but will provide it in class so please note it down.

**Phone numbers:** Office: 574 - 284 – 4621  
Home: 269 - 683 - 0934 (Niles)

**Email:** dtyler@saintmarys.edu

**Lab assistants:** Lee Visser/ Clarisse Lorin, Chief Assistants & Meghan Mounts, Assistant-to-the-Chiefs

Course Description: Please see course description under Art ??? online on page at the following link: <https://www.this is my new course.com>

Course Goals: To explore the self through contemporary forms of imaging and visualization. To investigate how images shape our perceptions of who we are, how they help to define the enduring contours of each generation and establish a sense of personal and communal place in the historical continuum.

Implementation: Technical information will be provided through class lectures, readings and laboratory demonstrations. This information will be applied by the student to work executed to meet specific problems posed in course assignments. The aesthetic dimensions of the SELFIE will be discussed along with the technical and will receive special attention during periods devoted to the discussion of history of the Selfie, design and student works. Members of the class may be asked to travel to museums and galleries (independently or as a group) in order to view artist's works first-hand.

Evaluation: The student's final course grade will be based upon the accumulation of achievement points received during the semester. Achievement points being awarded for evaluation may include, but shall not be limited to, points for participation in class activities, presentation of any written assignments, development of skill in the use of techniques and processes, attendance and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester for which achievement points will also be awarded. Criteria for the presentation of this portfolio will provided in class.

Proposed point weighting

- |                                 |            |
|---------------------------------|------------|
| A. 5 - 8 assignments /exercises | 200 points |
| B. Class participation          | 100 points |
| C. Attendance grade             | 100 points |
| D. Papers/Journal/Book Project  | 100 points |
| E. Final portfolio              | 500 points |

**EVALUATION CRITERIA:** The following are some major factors which may be considered , when appropriate, for evaluating your assignments. Keep in mind that your participation in critiques, discussions and so forth is also an integral part of your semester grade.

**Special writings:** Did you complete all special problems which were assigned ?

**Assignment studies:** Did you prepare and submit a plan/design for the assignment as outlined by the instructor (using required materials, dimensions, etc.)

**Final submission:** Were you able to create and submit the required material in its entirety? Is the final assignment effective in its usage of the elements of color, overall composition, etc. How have you employed basic visual elements such as line, shape and combined these through framing, point-of-view, etc. ?

**Presentation and craftsmanship:** Is the assignment neatly executed (no extraneous marks, etc.). Was the print properly mounted for submission. Is the assignment properly identified?

**Creativity/ problem solving:** Has assignment/problem been addressed through the image? Does the image provide evidence of individual insight, personal commitment for resolution and sensitivity to awareness of process. Is the image too predictable in response to the assignment.

MY GENERAL GRADING SCALE:

You tried and made primarily **thoughtful** decisions:

**A (90 – 100% of possible achievement points)**

You tried and made **some** thoughtful decisions

**B (80 – 90% of possible achievement points)**

You tried but **didn't make** many thoughtful decisions

**C (70 – 80% of possible achievement points)**

You tried somewhat and made **some bad** decisions

**D (60 – 70% of possible achievement points)**

You didn't try and you didn't **think**

**F (0 – 59% of possible achievement points)**

**FINAL GRADE POINT SCALE:**

900-1000 POINTS = A

800-900 POINTS = B

700-800 POINTS = C

600-700 POINTS = D

600 POINTS OR LESS = F

**Additional Course Policies, Notices and Disclaimers:** Every effort has been made to make the contents of this syllabus as complete and accurate as possible, but no warranty or fitness is implied. For the most up to date policy statements please see the [Institutional Syllabus](#) for College policies on Academic Honesty, Accessibility, Course Withdrawal/Adds + Drops, Non-Discrimination and Title IX.

**Statement Regarding Students with Disabilities** Any student who is eligible for accommodations should contact the Accessibility Resource Office (ARO) (Cushwa Leighton Library, phone 574-284-4262, e-mail [aro@saintmarys.edu](mailto:aro@saintmarys.edu)) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Accessibility Resource Office

**Academic Honesty:** Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

**Course Cancellation Policy:** In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone/text two hours prior to the course meeting time. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

**Online Policy Statement:** This course is intended to be taught in a face-to-face classroom environment. However, if conditions develop that limit or eliminate the possibility for meeting face-to-face the content of this course may be altered in order for that content and the consequent learning experiences of the participants in the course to be offered in part or wholly in an on-line environment. In order to be prepared for a potential shift to online instruction, classroom activities (demonstrations, talks, etc.) may occasionally be offered online rather than in face-to-face mode to insure that students are adequately prepared to employ the necessary tools for online learning should changes be required

**Safety:** Any student enrolled in this course is required to observe the safety guidelines outlined for this course. Students who ignore the safety guidelines outlined for this course or employ improper safety practices may be dismissed from the course.

**Attendance and Late Assignments:** Late assignments will be **devalued 5% of their achievement points** for each day they are past due. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance is **mandatory** and achievement points will be awarded for each class meeting you attend. Achievement points may also be awarded for attending events / exhibitions specified by your instructor. Because of the special nature of demonstrations required for this course all students will need to be present at the beginning of class. Any student not present at the beginning of the class or when roll is taken will be considered absent from it. After two missed classes students will be penalized 20 achievement points for each missed class session. **Any student who misses more than 5 class meetings in total will automatically fail this course.** Please note that excused absences for illness, family emergency, et al will only be honored with notification by the Office of Academic Affairs. Prolonged absence may make it necessary for you to withdraw from the course. (See [College Bulletin](#), p. 65.)

Attendance at all scheduled Critique / Assignment discussions is also **MANDATORY**. Unexcused absence from any scheduled Critique / Assignment discussions will result in the **loss of 50 achievement points (1/2 letter grade)**.

**NOTE: If this is an evening course, trips to museums and galleries would need to be made outside of class. In this event, class time will be cut to compensate for the time applied toward the field trip.**

## ART 106 \_ COURSE SYLLABUS

### TITLE: SELFIE

**DESCRIPTION:** An exploration of the self investigated through contemporary forms of imaging and visualization. This course will ask how images shape our perceptions of who we are, how they help to define the enduring contours of each generation and establish a sense of personal and communal place in the historical continuum. Exploratory activities may include work with digital and analog photography, video, holography and other imaging methodologies. Journals, and other observational writings are included. Requirements: Phone with camera and a willingness to view the world through varied lenses.

ART 107 FYS: SELFIE

The **SELFIE**: *A tradition of introspection*

**Week 1** – Introductions: learning in community (who are we?)

**Intro SELFIE Images:**

SELFIE in your favorite place

A brief verbal introduction by each class member

**The Selfie:** The Photo as Mirror – Selfies in the New Millenium

Historical Perspectives – PPT: Selfies by Pioneering Women Photographers

Julia Margaret Cameron

Frances Benjamin Johnston

Margaret Bourke-White

Gertrude Stanton Kasebier

et al

The Phone as Selfie Tool: Photographic controls (a brief review)

The SELFIE as visual construct: Composition and Point-of-View

First Selfie Photo Assignment (24 Photos in one day)

PHOTO FEEDBACK LOOP – in class, collaborative feedback on initial images

**Written reflection:** Which early women phoptographer's photos impressed you most and why?

**Week 2 – The Selfie: The Photo as Mirror – Selfies in the New Millenium PT. II**

**The Reflected Selfie: Identity on a reflective surface**

Imogen Cunningham  
Vivian Maier  
Ilse Bing  
Lotte Jacobi  
Claude Cahun  
Et al

Semester **SELFIE** Book Project: Project development – Initial image  
Selections and insertions (visual and literary)

SELFIE Share Session: Comment and Discussion

Website : **Everything You Need to Know About the Selfie Mirror Trend**

<https://www.simplebooth.com/blog/selfie-mirror-trend/>

Second Selfie Photo Assignment (Reflection Selfie)

**Written reflection:** How does the selfie affect WOMEN’S sense of identity?

**Week 3 – The Selfie: The dramatic selfie – lighting/staging your image PT. III**

**Authenticity and identity: The Fabricated Selfie**

Cindy Sherman  
Francesca Woodman  
Frances Benjamin Johnston  
Et al

Website : Public Image/Private Self: Exploring Identity through Self-Portraiture

<https://www.youtube.com/watch?v=mOF2k3OkJMo>

Third Selfie Photo Assignment (Fabricated Selfie)

**Written reflection:** Collaborative comments and Assessment Selfie Photo  
Assignment.

**Week 4 – The Selfie (A historical perspective) PT. I (PPT Presentation)**

Journal readings:

Autobiography of Harkhuf (tomb inscription) Egyptian c.2200 BC

**Week 4** (cont.) - (<https://www.scribd.com/document/662034848/2200-Autobiography-of-Harkhuf>) see page 2 of 12 – “Travels in Africa”

The Derveni Papyrus (trans. Richard Janko), p.19-20

(<https://eleusinianmysteries.org/wp-content/uploads/2024/12/Janko-DerveniPapyrusDiagoras-2001.pdf>)

Letters from Paul: Phillipians 4: 10-19

(<https://www.bible.com/bible/116/PHP.4.10-19>)

Excerpts from Marcus Aurelius, *Meditations*, 2:4, 2:11, 7:18,

([https://lexundria.com/m\\_aur\\_med/7/lg](https://lexundria.com/m_aur_med/7/lg))

Collage as a means of expression:

Begin collage – Selfie Construction (11” X 14”)

COLLAGE FEEDBACK LOOP – in class informal collaborative feedback on initial stages of your collage.

**Written reflection** : what do early / ancient selfies tell us about the past?

**Week 5** – **The Selfie** (A historical perspective) PT. II (PPT Presentation)

Collage as a means of self description and identity: *Hannah Hoche: Lebensbild: Eine Collagierte Autobiographie.*

Contemporary Collage Selfies

Website : **40 Exclusive Collage Portrait Art Works**

(<https://www.boredart.com/2016/11/exclusive-collage-portrait-art-works.html>)

Continue collage self portrait, construction

COLLAGE FEEDBACK LOOP – in class, collaborative feedback on initial stages of your collage.

**Written reflection:** what do Hannah Hoche’s collages tell us about her generation?

**Week 6** – **The Selfie:** Contemporary Collage (Selfies a linked list: handout)

Identify a collage selfie that is visually compelling.

Sharing session: What stands out in your selfie selection

Semester **SELFIE** Book Project: Project description and initiation

**Week 6** (cont.) - Completion of collage Selfies

**Written reflection:** Final collaborative comments and Assessment of Collage Selfies.

**Week 7** – **The Selfie:** Through a Holographic Lens PT. I

Unique parameters of the HOLOGRAM (Microscope example)  
Photogenic vs. Hologenic  
Holo-Selfie #1 – Edwina Orr (artist w/Lens)  
In class comments and discussion

Website : The Pure Visual Delight of Holographic Art w/ Dr. Martina Mrongrovius.

<https://www.youtube.com/watch?v=-wolxLJNrYw>

Selfie Hologram Assignment (Single Beam Reflection Selfie) – model for 4' X 5" Holograms  
(Concept Development, Board preparation, content acquisition)

**Written reflection:** How does the hologram as visual experience transform the Selfie? What does it say about identity in regard to your generation?

**Week 8** – **The Selfie:** Through a Holographic Lens PT. II

Unique properties of holograms (visual and otherwise)  
Artistic Visionaries: Women in Holography - *Leading Lights* (Exhibition Catalog)

Holo-Selfie #2 – Margaret Benyon (aka TIGIRL)  
In class comments and discussion

Website : Holography: How Artists Sculpt with Light, Space, and Time

Andrew Pepper, Phd

<https://www.guggenheim.org/articles/checklist/holography-how-artists-sculpt-with-light-space-and-time>

Selfie Hologram Assignment (Reflection Selfie) – Recording 4" X 5" Holos

**Written reflection:** How do you feel holography may impact your life and the collective experience of your generation.

**Week 9 – The Selfie: Through a Holographic Lens PT. III**

Unique properties of holograms (multi-channel, animated, et al)

Website : Holographic displays offer a glimpse into an immersive future  
<https://engineering.princeton.edu/news/2024/04/22/holographic-displays-offer-glimpse-immersive-future>

Holo-Selfie #3 – PDT

In class comments and discussion

Semester **SELFIE** Book Project: Project development – Additional image selections and insertions (visual and literary)

Selfie Hologram Assignment (Reflection Selfie) – Viewing 4' X 5" Holos

**Written reflection** : How does the hologram as visual experience transform the Selfie? What does it say about the unique traits and experiences of your generation?

**Week 10 – The Selfie: The Scanner as camera and Selfie Tool.**

Scanography - Women on the cutting edge: PPT presentation

Sonia Landy Sheridan –

Marza Braggion –

Evilsabeth Schmitz-Garcia –

Linda Vanderpuye –

Et al

Website : The Art History of the Selfie

<https://www.pbs.org/video/art-assignment-selfie/>

Collaborative Large-Scale Selfie Class Portrait

Scanning sessions – intro to scanner types, drivers and controls

**Written reflection** : Do images from scanners and other electronic image acquisition devices provide a credible means of artistic expression?

**Week 11 – The Selfie: The Scanner as camera and Selfie Tool.**

Collaborative Large-Scale Selfie Class Portrait (continué and finalization)  
Semester **SELFIE** Book Project: Project progress assessment

Selfie Series – 3 scanned SELFIE images that form a series/set

Shared commentary – Write a short analysis (500 words + cover) of the work of a selected Scan Artist whose oeuvre you find particularly compelling.

sources of artists are listed below but you may locate any artist of your choosing.

<https://www.scannography.org/>

<https://www.tiktok.com/@jerriwhitephoto/video/7294061450698575150>

<https://www.silverfast.com/show/application-scanography-tudor/it.html>

**Written reflection** : Do images from scanners and other electronic image acquisition devices provide a credible means of artistic expression?

**Week 12 – The Vid Selfie: Video’s transformative nature**

Still vs. Time-based Selfie forms  
The straight Vid: Simple cuts / simple construction

Dancing in Peckham w/ Gillian Wearing  
<https://www.youtube.com/watch?v=lQqZj7DhRzQ>

Selfies and seeing ourselves -- one artist's look in the mirror w/ Christina Balch  
[https://www.ted.com/talks/christina\\_balch\\_selfies\\_and\\_seeing\\_ourselves\\_one\\_artist\\_s\\_look\\_in\\_the\\_mirror](https://www.ted.com/talks/christina_balch_selfies_and_seeing_ourselves_one_artist_s_look_in_the_mirror)

True Life: I'm a Selfie w/ Petra Cortright  
<https://www.youtube.com/watch?v=CH2kgof7aYc>

Petra Cortright on selfies and the feminist question (online article)  
<https://www.sleek-mag.com/article/petra-cortright-on-selfies-and-the-feminist-question/>

Open My Glade (Flatten) w/ Pipilotti Rist  
[https://www.youtube.com/watch?v=65re2Nil\\_mk](https://www.youtube.com/watch?v=65re2Nil_mk)

First Selfie Vid: 15 seconds “Elusive Shadow”

**Written reflection** : How has the electronic self portrait (selfie) altered the landscape of contemporary society ?

**Week 13 – The Selfie:** Compilation/ Completion for Selfie Book (Shutterfly)

Frame grabbing from videos for Books in PSD.

Collaborative Feedback sessions

Online book submissions

**Week 14 – The Vid Selfie:** Video's transformative nature

The manipulated Vid: Fantasy and the Selfie

Early video artist Shigeko Kubota's "**Self-Portrait**" 1970-71

*Commentary on Kubota's work*

A Life on Video: Shigeko Kubota's *Broken Diary*

<https://www.e-flux.com/events/494233/a-life-on-video-shigeko-kubota-s-broken-diary/>

Self-Portrait

<https://app.smartify.org/en-GB/objects/self-portrait-7gqec>

The Importance of Self Portraits w/ Tatiana Hopper

[https://www.youtube.com/watch?v=RbhGW\\_ iyRdA](https://www.youtube.com/watch?v=RbhGW_ iyRdA)

Self-Portraits That Blur Reality and Fantasy with Laura Williams

<https://phlearn.com/magazine/self-portraits-that-blur-reality-and-fantasy-with-laura-williams/>

Second Selfie Vid: 15 seconds "LIGHTS . CAMERA. FANTAZEEE"

**Written reflection** : How do you feel the still photo Selfie differs from the time based (video) variety ?

**Week 15 – The Selfie:** The Animated Selfie

Extending the Selfie terrain : Animation as/for revelation.

Animating in Photoshop: GIFs and Selfies

## Week 15 (cont.)

How To Use Animated Selfies on Snapchat (dated but useful)

<https://www.youtube.com/watch?v=5BTgEB7Hv2M>

Animating in **Canva**

<https://www.canva.com/features/photo-animation/>

**Final Written reflection** : How has the Selfie and “Selfie culture” impacted you personally and how do you feel it has affected the contours of contemporary culture?

Possible texts:

Ilan Stavans, *I Love My Selfie* (Durham, NC: Duke University Press, 2017)

Katrin Tiidenberg, *Selfies : why we love (and hate) them* (Bingley : Emerald Publishing Limited, 2018)

Haje Jan Kamps, *Selfies : self-portrait photography with attitude* (Cincinnati, Ohio : How Books, 2013)